



The COLUMBIAN CONSERVATORY *of* MUSIC

PUBLISHERS

DALLAS, TEX.

ST. LOUIS, MO.

WASHINGTON, D.C.

No. 126—The Song of the Lark
—TSCHAIKOWSKY

Columbian Conservatory of Music

THE SONG OF THE LARK.

BIOGRAPHICAL SKETCH—PETER ILJITCH TSCHAIKOWSKY (tshä-ë-kôf'-skî).

Born at Volkinski, Russia, May 7, 1840.

Died at St. Petersburg, Russia, October 12, 1893.



NE of the modern masters of music, he commenced life by studying law at St. Petersburg, but after several years of government service he gave himself up entirely to the pursuit of his passionately loved art. At the age of 22 he entered as a pupil in the St. Petersburg Conservatory, and immediately upon graduation he was appointed teacher in the Moscow Conservatory, where he was soon advanced to the position of a professor. He died of cholera in St. Petersburg, in 1893, and was one of the greatest composers of recent times.

As a composer, he belongs to the new German school. His work is characterized by a complete mastery of all the resources of musical art, and a spirit of melancholy pervades his music. Among his works may be mentioned his piano pieces, Op. 1 to 37; his songs and symphonies, his overture "Francesca da Rimini" and several Operas, among which is the "Maid of Orleans." Much of his music is written on Russian national themes, original and full of spirit.

He was a man of sensitive temperament, quiet, gentle and reserved. His genius finds its best expression in orchestral music. His Sixth Symphony, called the "Pathetic Symphony," is extremely beautiful and melancholy. A performance of his work is apt to leave a hush upon the audience which is closely akin to tears.

THE POETIC IDEA—Of all the piano compositions by the great composer Tschaiakowsky, none has been so universally popular as this, his version of the Song of the Lark. It is not so easy to play well as it would appear, because it combines unlike elements in a way which at first is very troublesome. Let us consider these, each by itself.

THE LARK'S TIME—The Lark, being a very small bird and not given to figures, sings his song in very short measures. He begins with a great effort, and manages to count four, like this at "A" below. He repeats this figure (or remark) twice here, and again in measures 5, 6, 20, 21, 24, 25, and this is all. Then he goes on in what is for him practically a measure of 2-8, as shown at "B" below. Here the "up-beat," (the unaccented beat) is always a triplet, and the accent an 8th, as if he said "Two-dle-oo One" over and over. (Be sure that the "two-dle-oo" has the triplet quickness). We have this ever so many times over and over—everywhere that the triplet of 16ths is followed by a single 8th. In a few cases he manages to count out three and rests where his "one" should be. See close of measures 4 and 23. Still again he omits his accent and simply sings his "up-beat" with a grace note before it, as shown below at "C and D."

The effect of these various rhythms of the lark is to make his music sound free, irresponsible, and inspiring. And so far there is not the slightest difficulty in playing his song in correct time. All his music could be counted as "2, 1," "2, 1" repeated over and over.

THE HUMAN TIME—It pleased the great master to place under this simple, but bird-like song of the Lark, a human accompaniment, in 3-4 measure. This changes matters very much, because the lark sounds so plainly like a "2, 1" that it is not easy to think the other measure under it; the more difficult to do this because players generally think most of their right hand part. In order to overcome this difficulty it is necessary to practice the left hand part by itself, counting 6 in a measure, not in triplets like 1-2-3, 4-5-6, but in pairs like 1-2, 3-4, 5-6, etc., counted at "A" below. When you begin to feel this, then study the expression more carefully, still practicing the left hand alone and counting three. Be sure that 1 is accented enough to define the measure. The new chord

and the longer tones place an emphasis here, but you must also learn to feel it. Be sure to hold the long notes their full value, while the middle voice changes. (Measures 1, 2, 6, 7, etc.)

The first two measures of the left hand part are very quiet, but with the "D" at 2 of measure 3, a melody begins, D-G-G-A-A-B, which must be slightly brought out by making it sing. Here the human participant joins in the song. In such measures as 9, 10, 11, etc., where the chord changes, the change must be clearly marked. Therefore, when the position changes, it is the upper tone which must be clearly heard; and when the chord itself changes as in measures 9, 10, 12, 16, 17, 18, 19, each chord must be clearly played, although still in the 3-4 measure. In other words, these changes are important, even vital.

THE LARK AND THE MAN TOGETHER—In order to bring these two rhythms into harmony with the lease trouble, simply count six in each measure as shown at "A," "B," and "C" below. Then they will fall into place nicely; later on again learn to count it in 3-4 as shown at A," B," and C," and still play the Lark's part as easily as the left hand part.

THE PEDAL—The 8th note chords in the left hand will be better if the Pedal is taken just after each one and released almost immediately, as indicated by the short bracket lines below them. Note that in this case we do not desire to connect the chords, but simply to give them a little more "atmosphere" or sympathetic vibration. In many places where the chords change, the pedal can be used to connect them better, taking it at the accent and releasing it in time for the next tone to sound, without mixing up. This is indicated in a few cases by a short bracket line below, placed to indicate about where the pedal should come on and where it should cease,

A. 

B. 

A' $\frac{6}{8}$ 1 2 3 4 5 6 | 1 2 3 etc. B' $\frac{6}{8}$ 4 5 6 | 1 2 3 4 5 etc.
A' $\frac{3}{4}$ 1 2 3 | 1 2 etc. B' $\frac{3}{4}$ 3 | 1 2 3 etc.

C. 

C' $\frac{6}{8}$ 2 3 4 5 6 | 1 2 3 etc.
C' $\frac{3}{4}$ 2 3 | 1 2 etc.

THE SONG OF THE LARK.

Revised and Annotated by
W. S. B. Mathews.

From Tschaiakowsky's Album for the Young, Op. 39, No. 18.

Lentamente. Rather Slowly. $\text{♩} = 16'' \text{ to } 16'' \text{ } 3$

A. p $cresc.$ pp

B. pp $cresc.$ p

Copyright 1911 by Columbian Conservatory of Music.

8.....
 16 - - - - - 17 - - - - - 18 - - - - - 19 *ritard.*
piu dim.

C.
 20 *p* - - - - - 21 *cresc.* - - - - - 22 - - - - -

23 *f* - - - - - 24 *p* - - - - - 25 *cresc.* - - - - -

D.
 26 - - - - - 27 *pp* - - - - - 28 - - - - -

29 > > > 30 - - - - - 31 *pp e leggerissimo.* - - - - - 32 *ritard.*

Columbian Conservatory of Music

RECITATION QUESTIONS ON "SONG OF THE LARK."

1. What is the Key of this piece?

Ans.

2. What would be the natural measure of the Lark's first two phrases?

Ans.

3. What is his general measure?

Ans.

4. What is the measure of the left hand part?

Ans.

5. How do you count in this piece in order to combine these two kinds of measure easily?

Ans.

6. How is the Pedal advised upon the 8th note chords in the left hand?

Ans.

7. What key is suggested in measures 9 to 16.

Ans.

8. Where does the song come back clearly into the key of G?

Date received _____

Name _____

Corrected by _____

Grade (scale of 100) _____

Address _____

Sheet music No. _____

New lesson No. _____

Pupil's Number _____

